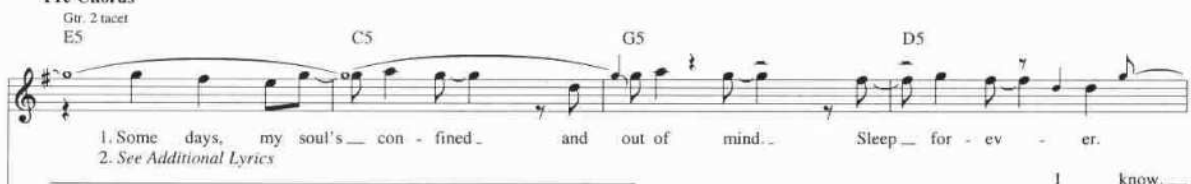
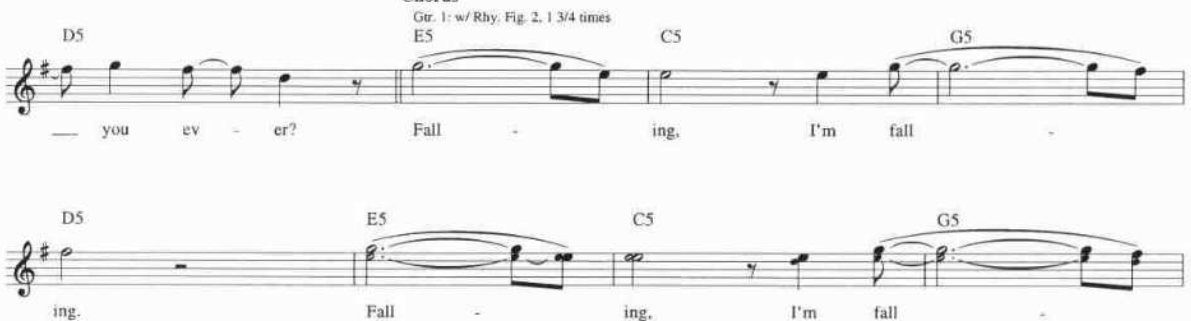
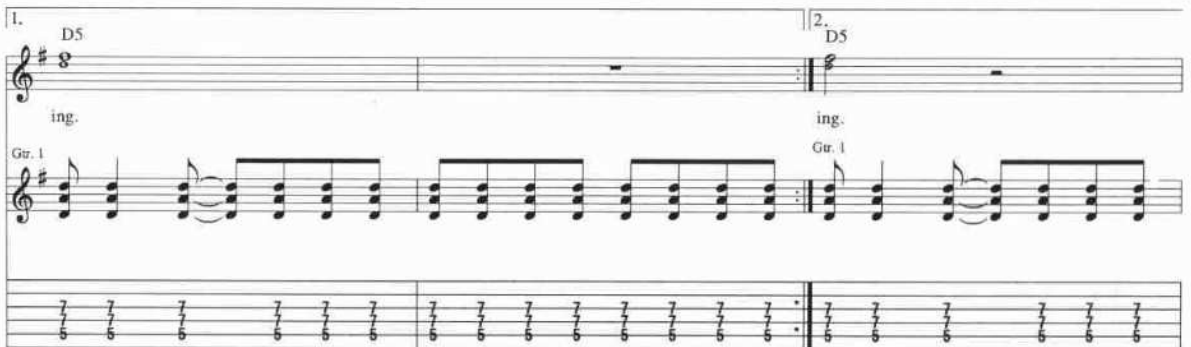
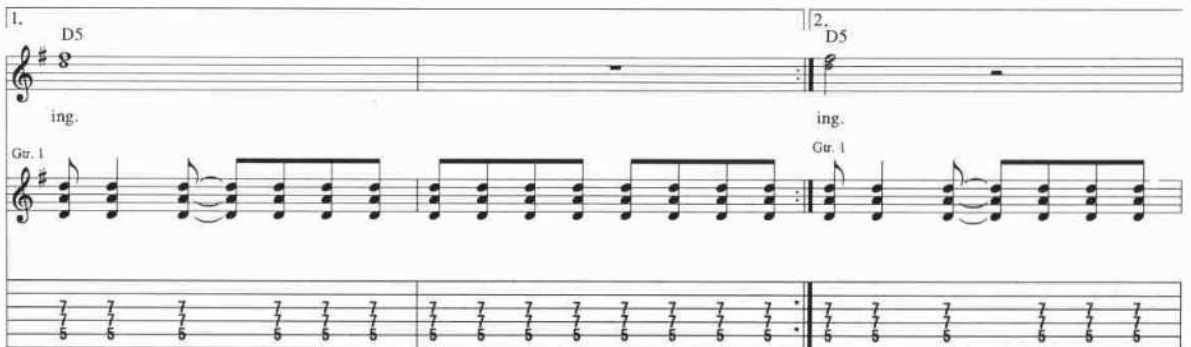
RECORDED VERSIONS
GUITAR
AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE
THE OFFSPRING
AMERICANA
HAL•LEONARD

Have You Ever

Welcome

D5
Verse
Gtr. 1 tacet
N.C.(Em)
ing.
1. Have you ev - er walked through a room,
2. Have you ev - er bur - ied your face in your hands
Rhy. Fig. 1
Gtr. 2 (dist.)
P.M.
mf
(G)
(D)
but it was more like the room passed a - round you like there was a
cause no one a - round you un - der - stands or has the slight - est i -
f
P.M.
Rhy. Fill 1
Gtr. 1
A5
A
C
B
End Rhy. Fill 1
leash a - round your neck that pulled you through?
de - a what it is that makes you be?
End Rhy. Fig. 1
P.M.
Gtr. 2: w/ Rhy. Fig. 1
Gtr. 1 tacet
N.C.(Em)
(G)
Have you ev - er been at some place rec - og - niz - ing ev - 'ry - bod - y's face
Have you ev - er felt like there was more, like some-one else was keep - ing score

(D)
Gtr. 1: w/ Rhy. Fill 1
A5
A
C
B
until you re - al - ized that there was no one there you knew?
and what could make you whole was sim - ply out of reach?
(Well, I know
Pre-Chorus
Gtr. 2 tacet
E5
C5
G5
D5
1. Some days, my soul's con - fined and out of mind. Sleep for - ev - er.
2. See Additional Lyrics
I know.
Gtr. 1
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 1: w/ Rhy. Fig. 2
Some days, I'm so out - shined and out of time. Have
Chorus
Gtr. 1: w/ Rhy. Fig. 2, 1 3/4 times
you ev - er? Fall - ing, I'm fall -
ing. Fall - ing, I'm fall -
ing.

*Gtr. 1: w/ Rhy. Fig. 2, 2 times
E5
C5
G5
D5
Some days my soul's con - fined and out of mind, sleep for - ev - er.
Voc. Fig. 1
End Voc. Fig. 1
Fall - ing. I'm fall - ing.
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 2
pp fade in
*Gradually fade out.
Voc.: w/ Voc. Fig. 1, 3 times
Gtr. 2: w/ Rhy. Fig. 3, 3 times
Some days my dark - est friend is me a - gain. Have
Gtr. 1 tacet
N.C.(E5)
you ev - er? Some - day I'll try a - gain and
*All voices gradually fade out.
not pre - tend, this time for - ev - er. Some - day I'll get
it straight, but not to - day. Have you ev - er?
End Double-Time Feel
Interlude
dim.
(cont. in slash)

Segue to "Staring at the Sun"

Additional Lyrics

2. Someday I'll try again and not pretend,
   This time forever.
   Someday I'll get it straight, but not today.
   Have you ever?

Staring At the Sun

Chorus
B♭5 C5 D5 G5 C5 C♯5
Gtr. 1
Gtr. 1 tacet
I won't let them. If I seem bleak, well - a, you'd be cor - rect. And if I
Rhy. Fig. 1
* Gtr. 2 (dist.)
(cont. in slash) P.M.
* doubled throughout
D5 F5 G5 C5 C♯5 D5 F5
don't speak, it's 'cause I can't dis - con - nect a - but I won't be burned - a
G5 C5 C♯5 D5 F5 G5 A5
by the re - flec - tion of the fi - re in your eyes as you're star - ing at the
End Rhy. Fig. 1
Gtr. 2: w/ Rhy. Fig. 1
D5 F5 G5 C5 C♯5 D5 F5 G5 C5 C♯5
sun, as your star - ing at the sun, as your star - ing at the
(Ho. Ho.

Chorus
D5 F5 G5 C5 C♯5 D5 F5
1., 2. hear me, I don't think that you re - late. My will is some - thing that you
seem bleak, well, you'd be cor - rect. And if I don't speak, it's 'cause I
Rhy. Fig. 2
G5 C5 C♯5 D5 F5 G5 C5 C♯5
can't con - fis - cate. So for - give me, but I won't be frus - trat - ed by de -
can't dis - con - nect. But I won't be burned by the re - flec - tion of the
D5 F5 G5 A5
To Coda
D5 F5
struc - tion in your eyes as you're star - ing at the sun,
fi - re in your eyes as you're star - ing at the (Ho.
End Rhy. Fig. 2
P.M.
G5 C5 C♯5 D5 F5
1.
G5 C5 C♯5
as your star - ing at the sun.
Ho.)
P.M.

2.
Verse
G5 C5 C#5 D5 C5
4. May - be life is like a ride on a free - way, __
__)
(Hey!
Rhy. Fill 1
End Rhy. Fill 1
P.M.
D5 C5 C#5 D5
dodg - ing bul - lets while you're try - ing to find your way. __ Ev - 'ry - one's a - round, but
Hey! Hey!)
C5 F5 Bb5 C5
D.S. al Coda
no one does a damn thing. It brings me down, but I won't let them. 3. If I
Coda
Gtr. 2: w/ Rhy. Fig. 2
D5 F5 G5 C5 C#5 D5 F5 G5 C5 C#5
sun, your star - ing at the sun, as your star - ing at the
(Ho. __ Ho. __
D5 F5 G5 C5 C#5 D5 F5 G5 A5 D5
Gtr. 2: w/ Rhy. Fill 1
sun, as your star - ing at the sun, as your star - ing at the sun.
Ho. __)

Pretty Fly (For a White Guy)

Chorus
B5 E#5 F#5 E#5 F#5 B5 E#5 F#5 E#5 F#5
don't de - bate. (He's a) play - er straight.
Gtr. 1
Rhy. Fig. 4
D5 A5 D5 E5 D5 A5 B5 E#5 F#5 E#5 F#5
You know he real - ly does - n't get it an - y - way. (He's) gon - na play the field and
End Rhy. Fig. 4
B5 E#5 F#5 E#5 F#5 D5 A5 D5 E5 D5/E E5 F5 E5 D5
keep it real. For you no way, for you no way. So if
Gtr. 1: w/ Rhy. Fig. 4
B5 E#5 F#5 E#5 F#5 B5 E#5 F#5 E#5 F#5
you don't rate, just o - ver - com - pen - sate. At least a
To Coda 2
D5 A5 D5 E5 D5 A5
you - 'll know you can al - ways go on Rik - ki Lake.

Bridge
To Coda 1
G5 D5 G5 A5 N.C.(E5) A5 B5 F#5 F5 E5 D5 E5 B5 N.C.
The world {needs / loves} wan - na be's, so hey, hey, do that brand new thing.
Gtr. 1
Interlude
Gtr. 1: w/ Rhy. Fig. 1, 3 times
B5 F#5 A5 B5 E5 D5 B5 F#5 A5
Give it to me, ba - by. Uh, huh, uh, huh. Give it to me, ba - by.
Gtr. 1: w/ Rhy. Fig. 2
D.S. al Coda
B5 E5 D5 B5 F#5 A5 B5 N.C.
Uh, huh, uh, huh. And all the girl - ies say I'm pret - ty fly... (For a white guy.) 2. He
Coda 1
Verse
B5 N.C. (B5)
thing. 3. Now he's get - tin' a tat - too, yeah, he's get - tin' ink done. He
B5 A5
asked for a thir - teen but they drew a thir - ty - one. Friends say he's try - ing too hard and he's

B5 A5 B5 A5 B5
not quite hip but in his own mind he's the, he's the dop - est trip.
let ring
P.S.
Interlude
Gtr. 1: w/ Rhy. Fig. 1, 3 times
B5 F♯5 A5 B5 E5 D5 B5 F♯5 A5
Give it to me, ba - by. Uh, huh, uh, huh. Give it to me, ba - by.
D.S.S. al Coda 2
B5 E5 D5 B5 N.C. B5 E5 D5
Uh, huh, uh, huh. U - no, dos, tres, quat - ro, cin - co, cin - co, seis.
So
Gtr. 1
Coda 2
Bridge
G5 D5 G5 A5 N.C.(E5) A5 G5 D5 G5 A5 N.C.(E5) A5
The world needs wan - na be's, ah. The world loves wan - na be's, ah.
Gtr. 1
G5 D5 G5 A5 N.C.(E5) A5 B5 F♯5 F5 E5 D5 E5 B5 N.C.
(So) let's get some more wan - na be's and hey, hey, do that brand new thing.

The Kids Aren't Alright

*doubled throughout

**Chord symbols reflect implied tonality.

Ab5
End Rhy. Fig. 3
Gtr. 1: w/ Rhy. Fig. 3
Bb5
Gb5
Db5
Ab5
Verse
Bb5
Gtr. 3 tacet
Gb5
1. When we were young the fu-ture was so bright, the old neigh-bor-hood was so a - live.
(Whoa. Whoa.
2. See Additional Lyrics
Gtr. 3
Gtr. 1
Rhy. Fig. 4
P.M.
Db5
Ab5
And ev-'ry kid on the whole damn street was gon-na make it big and not be beat.
Whoa.
End Rhy. Fig. 4

Gtr. 1: w/ Rhy. Fig. 4

Bb5 Gb5

Now the neigh-bor-hood's cracked and torn, _ Whoa. _ the kids are grown up but their lives are worn. _ Whoa. _

Db5 Ab5

How can one lit - tle street _ swal-low so man - y lives? _ Chanc - es
_____)

Chorus

Gtr. 1: w/ Rhy. Fig. 3, 2 times

Bb5 Gb5

thrown, _____ noth - ing's free, _____ long - ing

* Harmony voc. tacet 1st time

D♭5
A♭5
full

B♭5
G♭5
full

D♭5
A♭5
Chanc - es
full

Chorus
Gtr. 1: w/ Rhy. Fig. 3, 2 times
Gtr. 3 tacet
B♭5
G♭5
thrown,
noth - ing's
free,
Riff A
Gtr. 4 (dist.)
mf

Additional Lyrics

2. Jamie had a chance, well, she really did;
   Instead she dropped out and had a couple of kids.
   Mark still lives at home 'cause he's got no job;
   He just plays guitar and smokes a lot of pot.
   Jay committed suicide,
   Brandon O.D.'d and died.
   What the hell is going on?
   The cruellest dream, reality.

Feelings

Words and Music by Morris Albert and Louis Gaste
with lyrical parody by Dexter Holland

* composite arrangement
** Chord symbols reflect implied tonality.

C5/G
D/F#
F6
feel - ings.
Try - ing to for - get my
P.M.
G5
A5
E5
feel - ings of hate.
Im -
End Rhy. Fig. 1
Gtrs. 1 & 2: w/ Rhy. Fig. 1
Am
Ab
C5/G
D/F#
ag - ine
beat - ing on your face.
Try - ing to for -
F6
G5
A5
E5
- get my
feel - ings of hate.
Chorus
Gtr. 3 tacet, 3rd time
F5
C5
1. Feel - ings, (for) all my life I'll feel it.
2., 3. Feel - ings, oh oh, feel - ings,
Gtrs. 1 & 2

D5
E5
(I) wish I'd nev - er met you, you'll make me sick a -
Oh oh, feel - ings,
2. the hate's in my
3. of hate's on my
A5
Gtrs. 1 & 2: w/ Rhy. Fill 2, 2nd time
F5
gain.
eyes.
mind.
Feel ings,
Feel - ings
To Coda 2
3rd time, End Double-Time Feel
C5
oh oh, feel - ings, oh oh,
oh oh, feel - ings, oh oh,
Rhy. Fill 2
Gtrs. 1 & 2
steady gliss.
TAB

To Coda 1
D5
B5
E
Esus4
E
E
open
Gtr. 2
(cont. in notation)
feel - ings of hate _ on my ___ mind.
feel - ings,
Gtr. 1
(Gtr. 2 cont. in slash)
Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times
Am
A♭
C5/G
2. Feel - ings, feel - ings like I ___ nev - er liked ___ you, ___
D/F♯
F6
G5
feel - ings like I ___ wan - na kill ___ you. ___ Live in my ___
A5
E5
Am
A♭
___ heart. feel - ings, feel - ings like I ___
C5/G
D/F♯
F6
___ wan na - deck ___ you, ___ feel - ings like I've ___ got - ta get ___ you ___
D.S. al Coda 1
G5
A5
E5
out of my ___ life.

Coda 1
B5
E
Esus4
you're not very - y nice.
E
Go!
Guitar Solo
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times
Am
Gtr. 3 (dist.)
hold bend
full
Ab
C5/G
D/F#
F6
hold bend
G5
A5
E5
Am
8va
hold bend

Outro
Moderately ♩ = 137
F5
C5
Feel - ings, oh oh, feel - ings,
D5
rit.
E5
oh oh, feel - ings, get out of my
P.M.
(cont. in slash)
Freely
A5
Gtrs. 1 & 2
Gtr. 2: w/ random slides & pick scraps
life.
Gtr. 3
8va
1/2

She's Got Issues

(E5)
(B5)
(D5)
Well, she's got bag - gage and it's all the e - mo - tion - al kind.
(A5)
E5
B5
D5
She talks a - bout clo - sure and that val - i - da - tion bit.
Gtr. 1
A5
E5
B5
I don't mean to be in - sen - si - tive, but I
Rhy. Fig. 2
D5
A5
Chorus
E5
D♯5 E5
A♯5
real - ly hate that shit. And I said yeah, yeah,
End Rhy. Fig. 2
Rhy. Fig. 3
B5
A♯5 B5
C♯5
D5
A5
oh man, she's got is - sues and I'm gon - na pay. Yeah,
End Rhy. Fig. 3

Gtr. 1: w/ Rhy. Fig. 3, simile
E5 D#5 E5 A#5 B5 A#5 B5 C#5 D5 A5
yeah, she thinks she's the vic - tim, yeah.
Verse
E5 N.C.(B5) (D5) (A5)
2. Now, I know she'll feel a - ban - doned if I don't stay o - ver late.
Gtr. 1
Gtr. 1: w/ Rhy. Fig. 2, simile
Gtr. 2: w/ Riff A
E5 B5 D5
And I know she's a - fraid to com - mit, but it's on - ly our sec - ond date.
Chorus
Gtr. 1: w/ Rhy. Fig. 3, 2 times
A5 E5 D#5 E5 A#5 B5 A#5 B5 C#5
And I said yeah, yeah, oh man,
D5 A5 E5 D#5 E5 A#5
she's got is - sues and I'm gon - na pay. Yeah, yeah,
B5 A#5 B5 C#5 D5 A5
she says she's the vic - tim, but she takes it all out on me.
Bridge
C5 G5
Voc. Fig. 1
I don't know why you're messed up.
(Ooh, ooh,
Gtr. 1
Rhy. Fig. 4

A5
E5
End Voc. Fig. 1
C5
G5
I don't know why your whole life is a chore. Just do me a fa - vor, and check your bag - gage at the door.
ooh, ooh. Ooh, ooh.
End Rhy. Fig. 4
B5
*P.M.
*Gradually release P.M.
Gtr. 1: w/ Rhy. Fig. 1, 2 times
Gtr. 2: w/ Riff A, 2 times
E5
B5
C♯5 D5
C♯5 D5 E5 A5
G♯5 A5 N.C.
*Sing 1st time only.
Verse
Gtr. 1: w/ Rhy. Fill 1
N.C.(B5)
(D5)
(A5)
3. Now, she talks a - bout her ex non - stop, but I don't mind.
(E5)
(B5)
(D5)
But, when she calls out his name in bed, that's where I draw the line.
(A5)
E5
B5
C♯5
You told me a hun - dred times how your
Gtr. 1
P.M.
P.M.

D5
C#5 D5 E5 A5
G#5 A5 N.C. E5
fa - ther left and he's gone,
but I wish you would-n't
P.M.

B5
C#5 D5
C#5 D5 E5 A5
call me Dad - dy when we're get - tin' it on.
And I said yeah,
P.M.

Chorus

Gtr. 1: w/ Rhy. Fig. 3, 4 times
E5 D#5 E5 A#5 B5 A#5 B5 C#5 D5
yeah, oh man, she's got is - sues and I'm

A5
E5 D#5 E5 A#5 B5 A#5 B5 C#5
gon - na pay. Yeah, yeah, she's play -

Gtr. 2: w/ Riff A, 2 times
D5 A5 E5 D#5 E5 A#5
- ing the vic - tim and tak - ing it all out on me.
Yeah, yeah,

B5 A#5 B5 C#5 D5 A5
my god, she's got is - sues and I'm gon - na pay, gon - na pay,
E5 D#5 E5 A#5 B5 A#5 B5 C#5 D5 A5
gon - na pay, gon - na pay, gon - na pay, gon - na pay, woo! Wow!
Outro
Bkgd. Voc.: w/ Voc. Fig. 1, 3 1/2 times
Gtr. 1: w/ Rhy. Fig. 4, 3 1/2 times
C5 G5 A5 E5
If you think I'm con - trol - ling, then why do you fol -
C5 G5
- low me a - round? If you're not co - de - pend - ent,
A5 E5 C5 G5
then why do you let oth - ers drag you down? I don't know why you're messed up.
A5 E5 C5 G5
I don't know why your whole life is a chore. Just do me a fa - vor,
B5 E5
and check your bag - gage at the door.
Gtr. 1
*P.M.
*Gradually release P.M.

Walla Walla

Intro
Moderately ♩ = 108

Spoken:
One and two and three and four and one and two and three and four and one and two and three and four and one and two and three and four and.

Fast Rock ♩ = 172
Double-Time Feel

F5 C5 G5 C5
Rhy. Fig. 1
* Gtr. 1 (dist.)
Gtr. 2 (dist.) Riff A

* doubled throughout

F5 C5 G5 C5 E ⑥ open
End Rhy. Fig. 1
End Riff A

Verse
Gtr. 2 tacet
F5 C5

1. Good - bye, my friend, you've messed up a - gain. You're

Gtr. 1 Rhy. Fig. 2
P.M.

G5
C5
F5
go - ing to pris - on, you're off to the pen. You've got - ten off eas - y
P.M.
C5
G5
C5
Gtr. 2
so man - y times. (But) I guess no one told you how to get a life! 2. The
End Rhy. Fig. 2
P.M.
P.S.
Verse
Gtr. 1: w/ Rhy. Fig. 2
Gtr. 2 tacet
F5
C5
G5
C5
judge was - n't le - ni-ent like he was be - fore. You got three to five and a kick out the door. The
car looked so tempt - ing, so eas - y to drive, just like that a - part - ment that you bur - glar - ized. You
F5
C5
G5
pub - lic de - fend - er real - ly did try. Too lit - tle, too late, you did - n't
start - ed to run but did - n't get far 'cause un - der your arm was a
Chorus
C5
C#5
D5
E5
F5
get a life!
V. C. R.
Hey, in Wal - la, I'll see you in - a Wal - la Wal - la.
Gtrs. 1 & 2

C5
Slap on the wrist? Well - a not this time! Hey, in Wal - la, I'll
Rhy. Fig. 3
G5
see you in - a Wal - la Wal - la. Fol - som Pris - on is the des - ti - na - tion.
End Rhy. Fig. 3
D5
E5
F5
Hey, in Wal - la, I'll see you in - a Wal - la Wal - la. Slap on the wrist? Well - a not this time!
Gtrs. 1 & 2: w/ Rhy. Fig. 3
C5
G5
In the scheme of life, we're all just broth - ers. Re - ha - bil - i - tate with
To Coda
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: w/ Riff A
G5x
Gtrs. 1 & 2
F5
C5
G5
all the oth - ers, oh. Well, I'll see ya.

C5
F5
C5
G5
1.
C5
2.
C5
3. That
Bridge
F
Rhy. Fig. 4
C
G
C
Gtr. 2
mp
Spoken: I'm innocent.
I didn't do it.
I didn't do nothin' man.
Gtr. 1
mp
mf
P.M.
F
C
G
End Rhy. Fig. 4
C
This is bullshit.
He just gave it to me. It was, it was a present.
P.M.
Gtr. 2: w/ Rhy. Fig. 4
F
C
G
Ho, ho, not this time, my friend.
You'll be in lockdown by ten.
P.M.
f
P.M.
P.M.

C
F
C
I'm afraid you can't talk your way out of this one, son.
Now
P.M.
P.M.
P.M.
D.S. al Coda
G
C5
C♯5
four walls are your...
twen - ty - four - hour - a - day
con - stant com - pan - ions.
Gtrs. 1 & 2
P.M.
Coda
Gtr. 1: w/ Rhy. Fig. 1, 1st 4 meas.
Gtr. 2: w/ Riff A
F5
C5
G5
C5
oh.
Well, I'll see ya.
Well, I'll see ya.
F5
C5
G5
C5
Have a nice life!
Gtr. 1

The End of the Line

A5 B5 A5 E5 C#5
'ries are too few.
End Rhy. Fig. 1
Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 1
F#5 D5 A5 B5 A5 F#5 D5 E5
1. When the pas - tor's mu - sic plays and that cas - ket rolls a - way,
2. Now that you are dead and gone and I'm left to car - ry on,
F#5 D5 A5 B5 A5 E5 C#5
I could live a - gain if you just stay a - live for me.
I could nev - er smile 'cause you won't stay a - live for me.
Chorus
F#5 A5 E5
Please stay, now, you left me here a - lone.
Gtrs. 1 & 2
Rhy. Fig. 2
B5 F#5 A5 E5
(It's the end of the line.)
Please stay, I can't make it on my own,

C#5
F#5
A5
make it on my own. Whoa.
(It's the end of the line.)
End Rhy. Fig. 2
Rhy. Fig. 3
E5
B5
F#5
(It's the end of the
A5
E5
C#5
1.
Whoa.
line.)
End Rhy. Fig. 3
2.

Interlude
F#5

Gtr. 1
Gtr. 3 (dist.)
Gtr. 3
f
P.S.
*w/ heavy echo & panning
Gtrs. 1 & 2
Gtr. 2
(Gtr. 1 cont. in slash)
fdbk.
*delay set a ♪.
pitch: E#

Gtrs. 1 & 2 tacet
N.C.
Fin - 'ly, your fin - al rest - ing day
Gtr. 3
P.S.
*Pluck strings behind nut.

is with - out me. I
w/ bar

weep
and
think
of
bright - er
days.
What a - bout
-1/2
-1
Bridge
Gtr. 3 tacet
F#5
A5
E5
me?
You
can't take
back,
the
one mis - take
that
Gtrs. 1 & 2
P.M.
still lives
on
af - ter
B5
life
it
takes.
In
F#5
that
one
day,
A5
that
changed our
lives
and
E5
bit - ter
mem - 'ries
are
C#5
left
be - hind.
You

Gtrs. 1 & 2: w/ Rhy. Fig. 2
F#5
A5
E5
B5
can't take back, the one mis - take that still lives on af - ter life it takes. In
Voc. Fig. 1
End Voc. Fig. 1
(Whoa.)
Bkgd. Voc.: w/ Voc. Fig. 1
F#5
A5
E5
C#5
that one day, that changed our lives and bit - ter mem - 'ries are left be - hind, oh yeah.
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 3, 1 7/8 time
F#5
A5
E5
B5
F#5
Please stay, now, you left me here a - lone.
(It's the end of the
Voc. Fig. 2
End Voc. Fig. 2
(Whoa.
Bkgd. Voc.: w/ Voc. Fig. 2, 3 times
A5
E5
C#5
Please stay, I can't make it on my own, make it on my own.
line.)
(It's the end of the
F#5
A5
E5
Please stay, now, you left me here a - lone.
line.)
B5
F#5
A5
E5
C#5
Please stay, I can't make it on my own.
(It's the end of the line.)
Gtrs. 1 & 2
F#5

No Brakes

Intro
Fast Rock ♩ = 169
Double-Time Feel
Verse
E5
G5
(sticks)
1. Lay a - wake, I don't give a shit
2. Fus - es glow, wounds fest - er - in'
*Gtr. 1 (dist.)
Rhy. Fig. 1
*doubled throughout
A5
G5
F#5
G5
E5
Gtr. 1: w/ Rhy. Fig. 1
if I e - ven ev - er wake up in the morn - in'. Down be - low,
till the wind comes up and takes it to the last pow. Back and forth,
End Rhy. Fig. 1
G5
A5
G5
F#5
G5 E5
there's a pile of sin al - ways wait - ing for a, wait - ing for a warn - ing.
star - in' at the wall. (This) room's a cage. I know that some-thin's got to give now.
E5
G5
Burned at the stake, in - side I'm blis - ter - in'.
Lay a - wake, I don't give a shit
Gtr. 1
Rhy. Fig. 2
P.M.
P.M.

A5
G5
F#5
Not a whis - per, look - in' in you'd nev - er know it.
if I e - ven ev - er wake up in the morn - in'.
End Rhy. Fig. 2
P.M.
Gtr. 1: w/ Rhy. Fig. 2
E5
Miles be - low, I look up a - gain. When you snap they say be -
Down be - low there's a pile of sin al - ways wait - ing for a,
fore you nev - er show it.
wait - ing for a warn - ing.
Chorus
D5
C5
Some - one said it's all right.
Gtr. 1
Rhy. Fig. 3
C5/B
Save it now, don't say it for my sake.
Gtr. 1: w/ Rhy. Fig. 3
Some - one said
End Rhy. Fig. 3
To Coda
it's all right. Fast - er now, you know I got no

E5 D5 E5 G5 F#5 E5 D5 E5 A5 B♭5 G5 E5 D5 E5 G5 F#5
brakes, no brakes!
Gtr. 1
Rhy. Fig. 4
Interlude
End Rhy. Fig. 4
Gtr. 1: w/ Rhy. Fig. 4
D.S. al Coda
Coda
Gtr. 1: w/ Rhy. Fig. 3, 2 times
G5 D5 C5 C5/B C5 D5
brakes. Some-one said it's all right. Save it now, don't say it for my
sake. Some-one said it's all right. Fast - er now, you know I got no
brakes. No brakes! No brakes! No brakes!

Why Don't You Get a Job?

Chorus
Gtr. 1: w/ Rhy. Fig. 1, last 4 meas., 2 times
F Bb F C F
I won't pay ya. No way. Na, na, why don't you get a job? Say no way,
Gtr. 2 (elec.) Rhy. Fig. 2
End Rhy. Fig. 2
mf
w/ dist.
Gtr. 2: w/ Rhy. Fig. 2
Bb F C
say no way, ya. No way. Na, na, why don't you get a job?
Verse
Gtr. 1: w/ Rhy. Fig. 1, simile
F F Bb
2. I guess all his mon - ey, well, it is - n't e - nough to
F C F
keep her bill col - lec - tors at bay. I guess all his mon - ey, well, it
Bb F C F
is - n't e - nough 'cause that girl's got ex - pen - sive taste. I won't pay,
Chorus
Gtr. 1: w/ Rhy. Fig. 1, last 4 meas., 2 times
Gtr. 2: w/ Rhy. Fig. 2, 2 times
F Bb F C F
I won't pay ya. No way. Na, na, why don't you get a job? Say no way,
Bb F C F
say no way, ya. No way. Na, na, why don't you get a job?

Bridge
B♭
Well, I guess it ain't eas - y do - in' noth - in' at all, whoa, yeah.
F
Gtr. 2
Gtr. 1
B♭
But hey, man, free rides just don't come a - long

G
C
ev - 'ry day.
3. My
(Let me tell you 'bout my oth - er friend, now!)
Verse
w/ Bkgd. Voc. ad lib.
Gtr. 1: w/ Rhy. Fig. 1
F
B♭
F
C
friend's got a boy-friend, man she hates that dick. She tells me ev - er - y day. He
Gtr. 2
Gtr. 2: w/ Rhy. Fig. 2
wants more di - ne - ro just to stay at home. Well, my friend, you got - ta say
Chorus
Gtr. 1: w/ Rhy. Fig. 1, last 4 meas., 2 times
Gtr. 2: w/ Rhy. Fig. 2, 2 times
I won't pay, I won't pay ya. No way. Na.

F C F
na, why don't you get a job? Say no way, say no way, ya. No

B♭ F C F
way. Na, na, why don't you get a job? I won't give

Outro

Gtr. 1: w/ Rhy. Fig. 1, last 4 meas., 1 1/2 times
Gtr. 2: w/ Rhy. Fig. 2, 1 1/2 times
F B♭ F C
you no mon - ey; I al - ways pay. Na, na, why don't you get a job?

F B♭
Say no way, say no way, ya. No way. Na,

F C F
na, why don't you get a job?
Gtr. 2
Gtr. 1

Americana

Gtr. 1; Drop D Tuning:
①=E ④=D
②=B ⑤=A
③=G ⑥=D
Intro
Moderate Rock ♩ = 148
N.C.
Riff A
(drums) 8
* Gtr. 1 (dist.)
play 4 times
End Riff A
grad. bend 1/2
* doubled throughout
Gtr. 1: w/ Riff A, 4 times
G5
D5
E5
(Ah.)
* Gtr. 2 (slight dist.)
fade in
slight P.M.
* doubled throughout
1., 2., 3.
4.
N.C.
1. Well, I'd like to tell you all
a - bout my dream; it's a place
way.
where I
Verse
Double-Time Feel
E5 D5 E5 G5 A5 G5 E5 D5 E5 G5 A5 G5
w/ heavy dist.
P.S.

Gtr. 2: w/ Rhy. Fill 1, 2nd time

E5 D5 E5 G5 A5 G5

strip malls a - bound and di - ver - sion's mere mo - ments a - way,
want it right now 'cause my gen - er - a - tion don't like to wait.

* steady gliss.

P.M.

* Slide down neck while tremolo picking.

E5 D5 E5 G5 A5 G5

Pre-Chorus

E5 G5

where cul - ture's de - fined by the ones least re - fined and you'll
My fu - ture's de - ter - mined by thieves, thugs and ver - min. It's
rights are de - nied by those least qual - i - fied, trad - ing

P.M.

A5 C5 D5 E5

be left be - hind if you don't fit in.
quite an ex - cur - sion, but it's o - kay.
prof - it for pride, but it's, it's o - kay.

1. It's all dis - tort - ed in
2., 3. Ev - 'ry - thing's back - wards in

P.M.

To Coda
B5
E5 D5 E5 G5 A5 G5 E5 N.C.
A - mer - i - ca - na my way.
A - mer - i - ca - na my way.
Well, fuck you!
Chorus
G5 D5 E5 B5 C5 G5 D5
Whoa. Whoa. Whoa. Well,
E5 D5/E E5 G5 D5 E5 B5 C5
my dream has come true. Whoa. Whoa.
G5 D5
1.
E5 D5/E E5 N.C.
Whoa. My vi - sion has come true. Now give me my ca - ble, fast

2.
E5
D5/E E5
G5
D5
food, four - by's, tat's right a - vi - sion has come true. Yeah, it's all com - ing
steady gliss.
P.S.
End Double-Time Feel
N.C.
true. I'm a prod - uct of my en - vi - ron - ment. So
don't blame me, I just work here, but I wan - na fuck it up!
A Tempo
Double-Time Feel
A5
1.
D.S. al Coda
My

Coda
Chorus
E5 N.C.
Ab5 Eb5
F5 C5 Db5
Well, fuck you!
Whoa.
Whoa.
Eb5/F F5
My night-mare has come true.
Yeah, it's all com - ing true.
Yeah, it's all com - ing true.

Pay the Man

* Chord symbols reflect basic tonality.

Gtr. 1: w/ Rhy. Fig. 1, 6 times
Gtr. 2 (elec.)
w/ dist.
simile on repeat
E5
Emaj7
Fmaj7♯11/E
D6/9/E
Gtr. 1: w/ Rhy. Fig. 1, last 3 meas.
Gtr. 1: w/ Rhy. Fig. 1, 1 3/4 times

Gtr. 1: w/ Rhy. Fill 1
E5
Emaj7
E5
Fmaj7♯11/E
E5
E5
Half-Time Feel
Gtr. 1 tacet
Gtr. 2 tacet
Gtr. 2
A5
F5
E5
* Gtr. 3 (elec.)
w/ dist.
* doubled throughout
A5
F5
E5
Gtr. 3
Rhy. Fig. 2
Gtr. 2
Gtr. 3
divisi
End Rhy. Fig. 2
Gtr. 3: w/ Rhy. Fig. 2
A5
F5
E5
Gtr. 2
Rhy. Fill 1
Gtr. 1
let ring
T
A
B

End Half-Time Feel
Gtr. 1: w/ Rhy. Fig. 1, 2 times
Gtr. 3 tacet
Gtr. 2 tacet
A5
F5
Emaj7
E5
Fmaj7♯11/E
Gtr. 3
Gtr. 2
Verse
Gtr. 1: w/ Rhy. Fig. 1, 3 3/4 times
mp
1. See the way the wind blows, lives are in - ter - twined.
2. See the way the sun sets, twi - light of this life. The
Watch the way the world goes, the man deals out our plight.
man is mak - ing lit - tle bets, play - ing with our lives.
Jest - er in the cor - ner, laughs with - out a sound.
All that I be - lieve now, an - y - thing is pos - si - ble. A

Gtr. 1: w/ Rhy. Fill 1
E5
Emaj7
E5
Fmaj7♯11/E
E5
D6/9/E
E5
Jest - er in the cor - ner, mal - a - dy a - bounds in our
sim - ple ex - pla - na - tion for the e - vil in this world and in our
Chorus
Half-Time Feel
Gtr. 3 tacet
D6/9(no3rd)
Fmaj7♯11(no3rd)
E5
souls,
in our
Gtr. 1
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 1: w/ Rhy. Fig. 3, 2 1/2 times
D6/9(no3rd)
Fmaj7♯11(no3rd)
E5
D6/9(no3rd)
souls,
in our
souls.
Gtr. 3
mf
1.
End Half-Time Feel
Fmaj7♯11 (no3rd)
E5
D6/9(no3rd)
Fmaj7♯11 (no3rd)

E5 D5 E5 C5 D5 E5 D5 E5 A5 G#5 D5
P.M.
Verse
Gtr. 3: w/ * Rhy. Fig. 4, 4 times
E5 D5 E5 C5 D5 E5 D5 E5 A5 G#5 D5 E5 D5 E5 C5
1. Come down to sor - ry and sa - ble. It's al - ways the man. It's al - ways a - keep - ing you down.
2. Look at you and your strug - gle for free - dom, but you ain't noth - ing. We all pay the man for liv - ing.
* w/ P.M.
D5 E5 D5 E5 A5 G#5 D5 E5 D5 E5 C5 D5 E5 D5 E5 A5 G#5 D5
Bow down 'cause I see it be - fore me, shad - ow and light
Would - n't it be nice for a change, now, to be un - chained?
E5 D5 E5 C5 To Coda 1 D5 E5 D5 E5 A5 G#5 D5
that al - ways keeps you run - ning.
My life is for me now.
Chorus
D C Bsus4 Em
Oh, oh. Shut up, you talk too much.
Gtrs. 3 & 5 * Rhy. Fig. 5 (acous.)
End Rhy. Fig. 5
f
* doubled throughout
Gtrs. 3 & 5: w/ Rhy. Fig. 5, 2 1/2 times
To Coda 2
D C Bsus4 Em D C Bsus4 Em
Oh, oh, oh. Pay the man now, yeah. Oh, oh. Shut up, you talk too much.

Coda 2
D C Bsus4 D5 E5 D5 E5 C5
w/ random fdbk.
Gtr. 3
D5
Oh, oh, oh. Oo, oo,
Gtr. 4
w/ clean tone
Interlude
Gtr. 3: w/ Rhy. Fig. 4
Gtr. 4 tacet
Gtr. 3: w/ * Rhy. Fig. 4, 2 times
go!
Oh, oh, oh.
* w/ delay repeats
* w/ P.M.
Gtr. 3: w/ * Rhy. Fig. 4, 1 1/2 times
Oh, oh, oh. Oh, oh, oh.
(No!
* w/o P.M.
Chorus
Gtr. 3: w/ Rhy. Fill 2
Gtrs. 3 & 5: w/ Rhy. Fig. 5, 2 times
Oh, oh, oh. Oh, oh. Shut up, you talk too much.
No! Oh, oh!)
Outro
Gtr. 4: w/ *Rhy. Fig. 5
Oh, oh, oh. Pay the man, now, yeah. My life is for me.
* w/ clean tone
D C Bsus4 E5
Oh, oh, oh.
Gtr. 4